

学校编码: 10384

分类号 _____ 密级 _____

学 号: 12020121152601

UDC _____

厦 门 大 学

硕 士 学 位 论 文

《岩石上的阴影》中的故事讲述和移民的群体身份建构

Storytelling and Group Identity Construction of Immigrants in *Shadows on the Rock*

孙 睿

指导教师姓名: 林 斌 教授

专 业 名 称: 英 语 语 言 文 学

论文提交日期: 2015 年 4 月

论文答辩时间: 2015 年 5 月

学位授予日期: 2015 年 6 月

答辩委员会主席: _____

评 阅 人: _____

2015 年 月

《岩石上的阴影》中的故事讲述和移民的群体身份建构

孙 睿

指导教师: 林斌教授

厦门大学

厦门大学学位论文原创性声明

本人呈交的学位论文是本人在导师指导下,独立完成的研究成果。本人在论文写作中参考其他个人或集体已经发表的研究成果,均在文中以适当方式明确标明,并符合法律规范和《厦门大学研究生学术活动规范(试行)》。

另外,该学位论文为()课题(组)的研究成果,获得()课题(组)经费或实验室的资助,在()实验室完成。(请在以上括号内填写课题或课题组负责人或实验室名称,未有此项声明内容的,可以不作特别声明。)

声明人(签名):

年 月 日

厦门大学学位论文著作权使用声明

本人同意厦门大学根据《中华人民共和国学位条例暂行实施办法》等规定保留和使用此学位论文，并向主管部门或其指定机构送交学位论文（包括纸质版和电子版），允许学位论文进入厦门大学图书馆及其数据库被查阅、借阅。本人同意厦门大学将学位论文加入全国博士、硕士学位论文共建单位数据库进行检索，将学位论文的标题和摘要汇编出版，采用影印、缩印或者其它方式合理复制学位论文。

本学位论文属于：

（ ） 1. 经厦门大学保密委员会审查核定的保密学位论文，
于 年 月 日解密，解密后适用上述授权。

（ ） 2. 不保密，适用上述授权。

（请在以上相应括号内打“√”或填上相应内容。保密学位论文应是已经厦门大学保密委员会审定过的学位论文，未经厦门大学保密委员会审定的学位论文均为公开学位论文。此声明栏不填写的，默认为公开学位论文，均适用上述授权。）

声明人（签名）：

年 月 日

Abstract

Shadows on the Rock was written in a period of personal crisis, when Willa Cather suffered unbearable personal losses--losing her apartment and then her parents. Stimulated by this experience and also responding to the highly industrialized modern society, Cather in this novel attaches great importance to the value and significance of family and community, and creates a closely interdependent and mutually assisting French immigrant community after being transplanted on the land of Quebec at the end of the seventeenth century.

This thesis explores the French immigrants' group identity building through the activity of storytelling occurring frequently and repetitively within the community by classifying the stories mainly into three categories. The first is made up of the immigrants' memories about the homeland, including their traditional way of homemaking, that is, their domestic ritual, and also personal memories about the harsh realities of social life back in the homeland. Through acts of telling, enacting and sharing, the immigrants negotiate the common connotations of these narratives, and assimilate them discriminately in their community construction. The second consists of the tales about people of different origins, namely, the native Indians and the British colonizers. In this storytelling process, the French immigrants fabricate a framework of binary opposition in which the two other peoples are disparaged while they themselves are defined as superior. Through the stark contrast, the French immigrants highlight their "superior" characters in their self-recognition, and maintain a sense of group identification with them. The last category is the religion-related storytelling, including the miracles happening to the religious figures on the new land and the revised religious creed and stories. In the process of telling and acting out interactively these narratives, the immigrants perceive and reinforce their communal family-oriented character, and reproduce it in their actual

deeds, thus generating a sense of affinity with and belonging to the new land.

Key Words: Willa Cather; *Shadows on the Rock*; group identity building; storytelling

厦门大学博硕士论文摘要库

摘要

《岩石上的阴影》的创作时期正值作者薇拉·凯瑟的人生危机，当时她经历了生命中难以承受的损失——先是失去住所，后又失去双亲。受此人生经历的影响，同时也对高度工业化的现代社会做出回应，凯瑟在这部作品中特别强调家庭和群体的价值和意义，构建了一个 17 世纪末生活在魁北克土地上相互依赖和互帮互助的法国移民群体。

这篇论文从故事讲述这一多次且重复发生在移民群体内部的行为入手，来探讨移民群体的身份建构，并且将故事分为三类加以讨论。第一类是移民对故土的记忆，主要包括他们传统的家政方式，即家务仪式，和个人对故土的严酷社会生活的回忆。通过讲述、再现和分享等行为，移民们在沟通中得出这些故事中的内涵，并有选择性地将其融入他们的群体建构之中。第二类是有关其他族群，即土著印第安人和英国殖民者的故事。在这类故事的讲述过程中，法国移民建构出一个二元对立的框架。其中，上述两类其他族群被贬低，而他们将自己定义为更加高的一族。通过高级和低劣之间的强烈对比感，法国移民在自我认识中突出他们自身的“高级”品质，并对它们形成群体认同感。最后一类是与宗教相关的故事讲述，包括发生在移居地的宗教人物身上的传奇故事和经过修改的宗教信条及宗教故事。在互相讲述和共同践行这类故事的过程中，移民们认识到并强化了他们重视家庭的群体特征，同时还在实际行为中再现这种特征，从而对移居地产生亲切感和归属感。

关键词：薇拉·凯瑟；《岩石上的阴影》；群体身份认同；故事讲述

Table of Contents

Introduction.....	1
Chapter One Selective Assimilation of Native Culture	13
1.1 Domestic Ritual: Communally Recognized Cultural Heritage	13
1.1.1 Mrs. Auclair's and Cecile's Fulfillment of Domestic Ritual	14
1.1.2 The Healing Function of the Auclairs' House.....	18
1.2 Unjust Society: Miserable Past in Personal Memories.....	24
1.2.1 Blinker's Story: An Inescapable Evil Profession	24
1.2.2 Mr. Auclair's Memory of Bichet: A Stark Contrast between Rich and Poor	27
1.2.3 Count Frontenac's Reminiscence: A Hierarchal System from the Top.....	29
Chapter Two Cultural "Superiority" to Others.....	33
2.1 The Native Indians	33
2.1.1 Macrocosmic Inhabiting Environment	34
2.1.2 Microcosmic Domestic Conditions.....	37
2.1.3 Ethnic "Inferiority"	39
2.2 The British Colonizers	43
Chapter Three Religious Identification with the New Land	47
3.1 Re-affirmed Religious Faith.....	47
3.1.1 Miracle of the Sinner's Redemption	48
3.1.2 Miracle of the Angels' Manifestation.....	52
3.2 Revised Religious Creed	56
3.2.1 Eponymy of the Holy Family Hill	56
3.2.2 Display of the Nativity Creche	59
Conclusion	64
References	68
Acknowledgments.....	71

目 录

绪 论.....	1
第一章 对母国文化的选择性吸收	13
1.1 家务仪式：群体公认的文化遗产	13
1.1.1 奥克莱尔夫人和西塞尔对家务仪式的恪守.....	14
1.1.2 奥克莱尔家房子的抚慰作用.....	18
1.2 不公社会：个人记忆中的悲惨过去	24
1.2.1 布林克的故事：无法逃脱的罪恶职业.....	24
1.2.2 奥克莱尔对比彻的回忆：鲜明的贫富对比.....	27
1.2.3 弗朗特耐克伯爵的回忆：自上而下的等级制度.....	29
第二章 对他者的文化“优越感”	33
2.1 土著印第安人	33
2.2.1 外部居住环境.....	34
2.2.2 内部家庭环境.....	37
2.2.3 人种上的“低等”	39
2.2 英国殖民者	43
第三章 对移居地的宗教认同感	47
3.1 被重新肯定的宗教信仰	47
3.1.1 罪人得到救赎的奇迹.....	48
3.1.2 天使显灵的奇迹.....	52
3.2 被修改的宗教传统	56
3.2.1 圣家庭山得名的渊源.....	56
3.2.2 耶稣诞生场景的展示.....	59
结 论.....	64
参考文献.....	68
致 谢.....	71

Introduction

As an influential female American writer in the first half of the twentieth century, Willa Cather established her reputation with her earlier works representing the European immigrants' life in the great prairie, and those immigrant novels have settled the keynote of the subject matter and themes of her following artistic creations. Though the settings of Cather's later novels vary notably, which range, for example, from the American southwest to the Canadian Quebec and the French Avignon, transplantation and resettlement are the constant concerns throughout the whole set of her works.

The 1931 novel *Shadows on the Rock* is one of Cather's later novels with remote settings and an immigrant theme. Set at the end of the seventeenth century, this novel relates the living experience of a group of French people after being transplanted in the Canadian Quebec. The protagonist is a twelve-year-old girl named Cecile living with her widowed father Auclair, an apothecary. The Auclairs family is at the center of the novel, and around them are the French immigrants of various walks: a baker family, a cobbler family, woodsmen, fur traders, sailors, a prostitute and her son and so on; and the still more peripheral characters are solemn religious figures and secular leaders. Either unwillingly exiled or voluntarily transplanted, all of them come to Quebec bearing a wish for a more comfortable and decent life.

As is Cather's typical style, *Shadows on the Rock* is not a novel of plot, but a novel of characters. It is not a fabrication based on an exciting plot full of ups and downs, but a placid representation of the Quebecois immigrants' life in one year, which is marked by the leaving and returning of the ships carrying supplies from the motherland France. During the isolated year, the immigrants develop neighborly connections with each other through making daily contacts and observing communal religious rituals, and thus form a closely interdependent and mutually assisting

immigrant community in the struggling process to establish a new life in an unfamiliar environment. Meanwhile, the immigrant life provides a context for the immigrants to examine their communal characters molded on the native land, and at the same time to produce a new self-recognition derived from the constant interaction with the New World.

Compared with Cather's other novels, *Shadows on the Rock* could be seen as a "minor" work in terms of critical responses. Immediately upon its publication, the critical opinions it received were to a large extent negative. L. C. Hartley in "The Graph Sags" regarded this novel as the "sag" appearing in Cather's artistic territory, maintaining that its fatal weakness lies in its lack of "plan and purpose", that is, the absence of "development of action" and "development of character"; hence, according to him, the novel "falls into the category of those novels whose flavor one may get by dipping into them, being none too careful to read until the last word has been reached" (103-104). Newton Arvin more acrimoniously declared in the *New Republic* that "the novel was born dead; it has no center, no forward drive" (qtd. in Woodress).

Critics not only judged it as aesthetically stagnant, but more fatally, as ideologically evasive and retrogressive. *Shadows on the Rock* was once regarded as evidence of Cather's escapism and alienation, as well as her degeneration from an earlier heroic individualism to a retreat into the lost past. Ganville Hicks in his now-famous essay "The Case against Willa Cather" dismissed *Shadows on the Rock* as "an opiate" that Cather offered to those escapists who were like herself, and denounced that "Miss Cather has never once tried to see contemporary life as it is; she sees only that it lacks what the past, at least in her idealization of it, had" (708-09). Such a negative attitude prevailed until the 1950s and 60s. In *Willa Cather: A Critical Biography* published in 1953, the biographer E. K. Brown claimed "[i]t was inevitable that *Shadows on the Rock* should reflect Willa Cather's longing for what in *My Ántonia* she had called 'the precious, the incommunicable past'" (280), and thus highlighted a sense of permeating nostalgia and a tendency of retreating into the irrecoverable past. A similar case is found in *The Landscape and the*

Degree papers are in the “[Xiamen University Electronic Theses and Dissertations Database](#)”. Full texts are available in the following ways:

1. If your library is a CALIS member libraries, please log on <http://etd.calis.edu.cn/> and submit requests online, or consult the interlibrary loan department in your library.
2. For users of non-CALIS member libraries, please mail to etd@xmu.edu.cn for delivery details.

厦门大学博硕士论文摘要库